History of Mass Communication and The Media

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The aim of this study is to show the history of the development of the media, or in other words the mass communication means, in both the advanced developed countries as well as the Arab countries.

In this aspect, we get concerned with the book, the journal, the cinema, and the radio and television. We disregard studying other means of communication that transfers information from the audiences or the public, like the elections and or the public opinion research forms.

We have included the book in our study because it is similar to any other mean; it is massive and indirect like all mass communication means, in addition to its being the first civilized mean used by man to record, exchange, and transfer his news and thoughts.

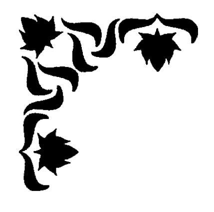
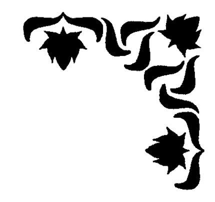
Communication is a basic instinct in all humans, it developed alongside the development of mankind, through all



stages of history it has interacted with humans and was closely linked to communities and societies, affected it, and got affected by it.

The problems of communication are also linked to the nature of the industrial and knowledgeable civilization that we are presently living........., in his book, "The Mediocracy", published in Paris 1990, Researcher Froncois Henri Ferro says " we are living in the age of mediocracy, which means the age of maximum power of the mass media authority, this authority is in its way to be an overwhelming powerful and irresponsible authority, and quite dangerous in most cases too; threatening democracy when it controls politics, threatening justice when it replaces it, and also threatening our cultural life when it judges mental works and impose it on others.



The History of Civilization is

The History of Communication

Albert Camus






Rumors have been among the first forms of mass communication, and that what is known by the oral or verbal audio stage in the development of mass communication, where news were transmitted directly from mouth to ear.

In the early human communities and societies, communication was fulfilling a religious need to people. But, another need emerged when political systems developed and regionally spread, and this is the need to communicate to rule....... The ancient Egyptian pharos spread their orders across the land they ruled by writing it and engraving it on the walls of the temples for the people to read and acknowledge. Man new this kind of mass communication after the discovery of writing, and this is known by edited or written communication.

The mean of communication has been also used and applied in old Greece, China, Rome, and by the Arabs. It was not only to spread orders of the rulers, but was also used to report military, sports, and the theatrical news. The government in old Rome, published the "General Incidents" which was later replaced by the "Daily Incidents".



It is said that the ladies in old Rome liked those news, because they found it quite interesting to know the latest scandals as well as gossips.

It is also said the Caesar in old Rome encouraged this kind of news to distract people's attention away from the problems that faced the government.

There were also a very popular mean of communication in old Greece, which is reading the news out loud for the people who gathered in public squares.

As for the Old Christians, and in spite that they have secretly practiced their religion, communication was quite advanced and they used edited or written news, as shown in St. Paul's letters.

As for the Arabs, they have used public speeches, fire lighting, drums, seminars, messengers, and Mosque minarets, as well as public callers.

Historians mark the last quarter of the thirteenth century as when the hand written news appeared in Europe. While the printed news appeared in Europe in the sixteenth century.

A competition has then started between both the handwritten and the printed news, the competition ended in the favor of the handwritten news, this is because almost all

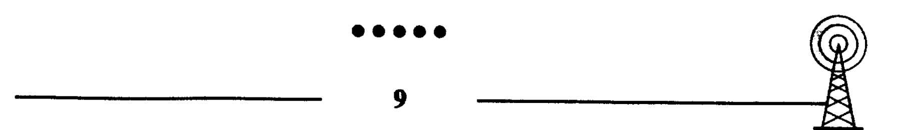


printers were under the control and supervision of the governments, and writers in printers were under either religious or governmental censorship. On the other hand the writers in handwritten news were clever reporters and free from all kind of restrictions, and later such reporters became quite dangerous to families with scandals.

Some years later, the printed news became popular, but was limited and highly expensive. Reporters went to market places to read their news out to the public audiences, and that was done for a price which was a metal coin called "Gazette", this name later became the name of the paper that had the news printed on.

The religious and ruling authorities were very much concerned with such gazettes and often punished their writers by death and or imprisonment.

Later in the years, this gazette paper developed into a journal, and remained the only communication mean till the invention of cinema, radio, television, international networks, satellite channels, and the internet. Man then became surrounded by all those means of communication until and as the famous social scientist Marshall Mcclohan says:" the world has become a small village".

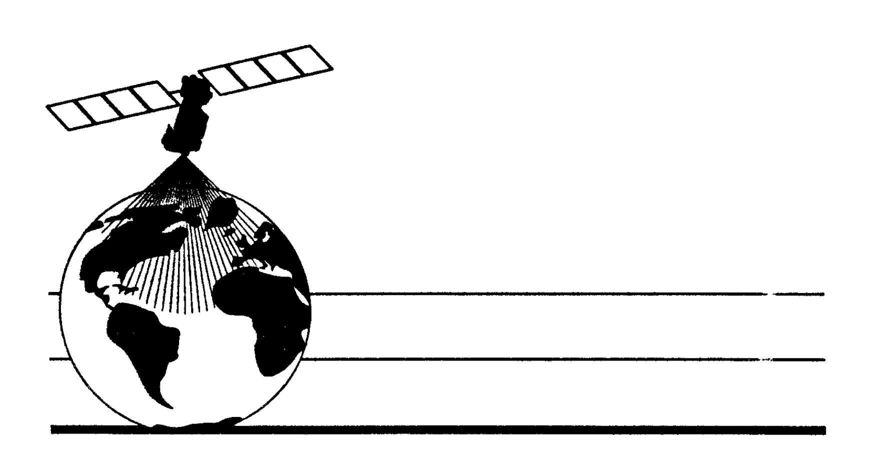


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Chapter 1

Mass Communication



The media so fully saturate our everyday lives that we are often unconscious of their presence, not to mention their influence.

Communication defined

In its simplest form **communication** is then transmission of a message from a source to a receiver. For nearly 60 years now, this view of communication has been identified with the writing of political scientist Harold Lass well (1948). He said that a convenient way to describe communication is to answer these questions:

* Who?
* Says what?
* Through which channel?
* To whom?
* With what effect?

Feedback is also a message. The receivers now become a source, sending their own message to the source who is now a receiver. Hence, communication is a reciprocal and ongoing process with all involved parties more or less engaged in creat-

ing shared meaning. Communication, then, is better defined as the process of creating shared meaning.

Communication researcher Wilbur Schramm says **interpersonal communication**- communication between two or a few people- shows that there is no clearly identifiable source or receiver. Because communication is an ongoing and reciprocal process, all the participants or "interpreters", are working to create meaning by **encoding** and **decoding** messages. A message is first encoded, that is, transformed into an understandable sign and symbol system. Speaking is encoding, as are writing, printing and filming a television program. Once received, the message is decoded; that is, the signs and symbols are interpreted. Decoding occurs through listening, reading or watching that television show.

Encoded messages are carried by a **medium**, that is, the means of sending information. Sound waves are the medium that carries our voice to friends across the table; the telephone is the medium that carries our voice to friends across town. When the medium is a technology that carries messages to a large number of people-as newspapers carry the printed word and radio conveys the sound of music and news-we call it a **mass medium** (the plural of mass media). The mass media we



use regularly include radio, television, books, magazines, newspapers, movies, sound recordings and computer networks. Each medium is the basis of a giant industry.

Mass communication defined

We speak, too, of mass communication. **Mass communication** is the process of creating shared meaning between the mass media and their audiences for understanding how mass communication differs from other forms of communication. For example, whereas the original interpersonal communication includes "message", the mass communication model offers "many identical messages". In addition, the mass communication model specifies "feedback", whereas the interpersonal communication model does not. When two or a few people communicate face-to-face, the participants can immediately and clearly recognize the feedback residing in the reciprocal messages. Things are not nearly as simple in mass communication.

In Schramm's mass communication model, there is what is called **inferential feedback**. This feedback is indirect rather than direct. Television executives, for example, must wait a day, at the very minimum, and sometimes a week or a month,



to discover the ratings for new programs. Even then, the ratings only measure how many sets are turned in, not whether people liked or disliked the programs. As a result, these executives can only infer what they must do to improve programming; hence the term inferential feedback. Mass communicators are also subject to additional feedback, usually in the form of criticism in other media, such as a television critic writing a column in a newspaper.

The differences between the individual elements of inter-personal and mass communication change the very nature of the communication process. For example, the immediacy and directness of feedback in interpersonal communication free communicators to gamble, to experiment with different approaches. Their knowledge of one another enables them to tailor their messages as narrowly as they wish. As a result, interpersonal communication is often personally relevant and possibly even adventurous and challenging. In contrast, the distance between participants in the mass communication process, imposed by the technology, creates a sort of "communication conservatism". Feedback comes too late to enable corrections or alterations in communication that fails. As a result mass communication tends, to be more constrained,



less free. This does not mean, however, that it is less potent than interpersonal communication in shaping our understanding of ourselves and our world.

Media theorist James W. Carey (1975) recognized this and offered a **cultural definition of communication** that has had a profound impact on the way communication scientists and others have viewed the relationship between communication and culture. Carey wrote, "Communication is a symbolic process whereby reality is produced, maintained, repaired and transformed".

Carey's definition asserts that communication and reality are linked. Communication is a process embedded in our everyday lives that informs the way we perceive, understand, and construct our view of reality and the world. Communication is the foundation of our culture.

Culture

Is the learned behaviour of members of a given social group. Culture serves a purpose. It helps us categorize and classify our experiences; it helps define us, our world, and our place in it.



Culture has been defined in hundreds of ways over the years; most of these definitions highlight different aspects of culture. And many of them even conflict with one another.

Would we say culture has to do with values? Traditions? Food? Nationality? Race? Going to the Opera?.

While all the above is related to culture, it is important to mention that there is also what we may call high culture, like attending a concert for example, and there is low culture that deals with common activities of people from a lower economic level.

In our study there is no concern for high or low culture, or a concern about people being more or less cultured. The idea is that to know for fact, that most human activates one way or another are of cultural significance.

Finally, culture is simply common sense; it affects all aspects of our lives, from the ordinary, such as making a simple request, to the very momentous, such as how we handle the death of a loved one.



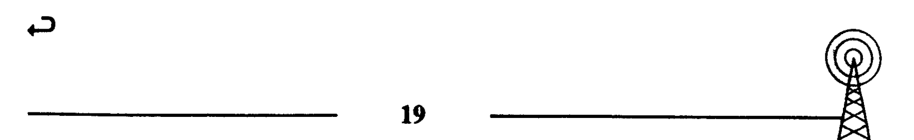
Mass communication and culture

Because culture can limit and divide or liberate and unite, it offers us infinite opportunities to use communication for good-if we choose to do so.

We are everyone involved in creating and maintaining the culture that defines us. We are the people involved in mass media industries and the people who compose their audiences. Together we allow mass communication not only to occur but also to contribute to the creation maintenance of culture.

Everyone involved has an obligation to participate responsibly. For people working in the media industries, this means professionally and ethically creating and transmitting content. For audience members, it means behaving as critical and thoughtful consumers of that content.

No matter how we choose to view the process of mass communication, it is impossible to deny that an enormous portion of our lives is spent in interaction with mass media. On a typical Friday night, 37 million people in the United States will tune in a prime-time television show.



The effects debate:

Media have effects. People may disagree about what those effects might be, but media do have effects. Advertisers would not spend billions of Dollars a year to place their messages in the media if they did not have effects, nor would governments seek to protect the freedom of the media if the media did not have an important consequence. Whether the issue is online hate groups, televised violence, the absence of minority characters in television programming, or a decline in the quality of political discourse, the topic of the effects of mass communication is - and has always been - hotly debated. Many people still hold to the position that media has limited or minimal effect. Here is a brief demonstration of their arguments, accompanied by their counter arguments.

1 .Media content has limited impact on audiences because it's only making - believe; people know it isn't real.

   The counter argument: news is not made - believe (at least it's not supposed to be), and we are supposed to take it seriously.

2 .Media content has limited impact on audiences because it is only play or just entertainment.



The counter argument: news is not play or entertainment, even if media content is only play, play is very important to the way we develop our knowledge of ourselves and our world.

3 .If media have any effects at all, they are not the media's fault; media simply hold a mirror to society and reflect the status quo, showing us and our world as they already are.

The counter argument: media hold a very selective mirror: the while world, in all its vastness and complexity cannot possible be represented, and so media practitioners make choices.

4 .If media have any effect at all, it is only to reinforce pre-existing values and beliefs. Family, religion, school, and other socialising agents have much more influence.

The counter argument: the traditional socialising agents have lost much of their power to influence in our complicated and rapid world. More over, reinforcing effects are not the same as having no effects at all.



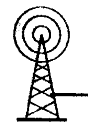
5 .If media has any effect at all, they are only on the unimportant things in our lives, such as fashions.

The counter argument: fashions are not unimportant to us. The care we drive, the clothes we wear, and the ways we look help define us; they characterize us to others.

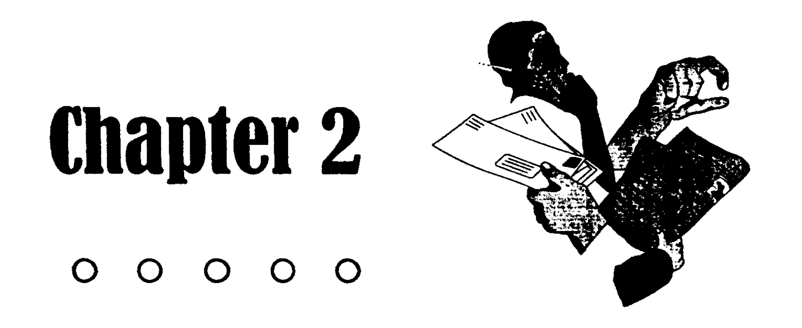
People are concerned about the effects of media. Does television cause violence? Bo beer ads cause an increase in Alcohol consumption? The difficulty here is with the word cause. Although there is much scientific evidence that media cause much behaviour, there is also much evidence that they do not.

As long as we debate, the effects of media only on individuals, we remain blind to media's greatest influences (both positive and negative) on the way we live.

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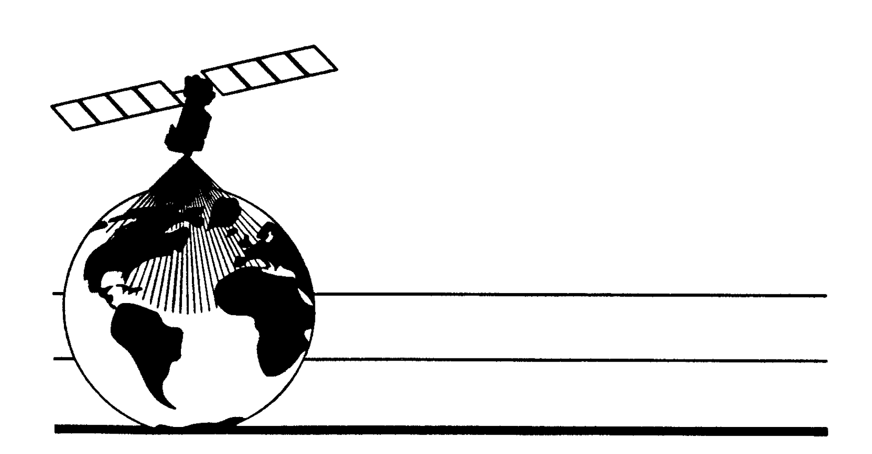


Chapter 2



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Books





Let's begin by looking at the development of writing and the formation of **literate culture**.

Oral culture

Oral or **preliterate cultures** are those without a written language. Virtually all communication must be face-to-face, and this fact helps to define the culture, its structure, and its operation. Whether they existed thousands of years ago before writing was developed or still function today (for example, among certain Eskimo peoples and African tribes where **griots**, or " talking chiefs", provide oral histories of their people going back hundreds of years), oral cultures are remarkably alike. They share these characteristics:

* The meaning in language is specific and local

* Knowledge must be passed on orally

* Memory is crucial

* Myth and history are intertwined

The invention of writing

Writing, the first communication technology, complicates this simple picture. More than 5,000 years ago, alphabets were developed independently in several places around the world. **Ideogrammatic** (picture based) **alphabets** appeared in Egypt (as hieroglyphics), Sumer (as cuneiform), and urban China.

The syllable alphabet as we know it today slowly developed, aided greatly by ancient Semitic cultures, and eventually flowered in Greece around 800 B.C. like the Sumerians long before them. For orders to be placed, deals arranged, manifests compiled, and records kept, writing that was easy to learn, use, and understand was required.

A medium was necessary to carry this new form of communication. The Sumerians had used clay tablets, but the Egyptians, Greeks, and Romans eventually employed **papyrus,** rolls of sliced strips of reed pressed together. Around 100 B.C. the Romans began using **parchment**, a writing material made from prepared animal skins.



Literate culture

With the coming of literacy-the ability to effectively and efficiently comprehended and use written symbols-the social and cultural rules and structures of preliterate times began to change. People could accumulate a permanent body of knowledge and transmit that knowledge from one generation to another.

* Meaning and language became more uniform

* Communication could occur over long distances and long periods of time.

* The culture's memory, history, and myth could be recorded on paper.

The Gutenberg revolution

It is impossible to overstate the importance of Johannes Gutenberg's development of movable metal type.

Marshall McLuhan expressed his admiration for Gutenberg's innovation by calling his 1962 book the Gutenberg galaxy. In it he argued that the advent of print is the key to our modern consciousness. Why was Gutenberg's



invention so important? Simply, because it allowed mass communication.

The printing press printing and the printing press existed long before Gutenberg perfected his process in or around 1446. The Chinese were using wooden block presses as early as A.D. 600. Gutenberg's printing press was a significant leap forward.

The impact of print although Gutenberg developed his printing press with a limited use in mind, printing Bibles, the cultural effects of mass printing have been profound.

Handwritten or hand-copied materials were expensive to produce, and the cost of an education, in time and money, had made reading an expensive luxury. However, with the spread of printing, written communication was available to a much larger portion of the population, and the need for literacy among the lower and middle classes grew. The ability to read became less of a luxury and more of a necessity; eventually literacy spread, as did education. Soldiers at the front needed to be able to read the emperor's orders. So the demand for literacy expanded, and more people learned to read.

As more people learned to read, new ideas germinated and spread and cross-pollination of ideas occurred. More



material from various sources was published, and people were freer to read what they wanted when they wanted. Dominant authorities-the crown and the church-were now less able to control communication and, therefore, the culture. New ideas about the world appeared; new understandings of the existing world flourished.

In addition, duplication permitted standardization and preservation. Myth and superstition began to make way for standard, verifiable bodies of knowledge. History, economics, physics, and chemistry all became part of the culture's intellectual life. Literate cultures were now on the road to modernization.

Printed materials were the first mass-produced product, speeding the development and entrenchment of capitalism. We live today in a world built on these changes. Use of the printing press helped fuel the establishment and growth of a large middle class. Printing had given ordinary people a powerful voice.

A short history of books

The use of Gutenberg's printing press spread rapidly throughout Europe in the last half of the 15th century.



The earliest colonists came to America primarily for two reasons-to escape religious persecution and to find economic opportunities unavailable to them in Europe. Most of the books they carried with them to the New World were religiously oriented. Moreover, they brought very few books at all. People worked from sunrise to sunset just to live. If there was to be reading, it would have to be at night and it was folly to water precious candles on something as unnecessary to survival reading. In addition, books and reading were regarded as symbols of wealth and status and therefore not priorities for people who considered themselves to be pioneers, servants of the lord, or anti-English colonists. The final reason the earliest settlers were not active readers was the lack of portability of books. Books were heavy, and few were carried across the ocean. Those volumes that did make it to North America were extremely expensive and not available to most people.

The first printing press arrived on North American shores in 1638, only 18 years after the Plymouth Rock landing. It was operated by a company called Cambridge Press. Printing was limited to religious and government documents. The first book printed in the colonies appeared in 1644- the whole books of psalms, sometimes referred to as the bay psalm book. Among



the very few secular titles were those printed by Benjamin Franklin 90 years later. Poor Richard's Almanack, which first appeared in 1732, sold 10,000 copies annually. The Almanack contained short stories, poetry, weather predictions, and other facts and figures. Franklin also published the first true novel printed in North America, Pamela, written by English author Samuel Richardson. Still, by and large, books were religiously oriented or pertained to official government activities.

The early book industry

After the war of Independence, printing became even more central to political, intellectual, and cultural life in major cities like Boston, New York, and Philadelphia. To survive financially, printers also operated as booksellers, book publishers, and sometimes as postmasters who sold stationary and even groceries.

The U.S. newspaper industry grew rapidly from this mix, as we'll see in chapter 3. The book industry, however, was slower to develop. Books were still expensive, often costing the equivalent of a working person's weekly pay, and literacy remained a luxury.



Improving printing

The 1800s saw a series of important refinements to the process of printing. Continuous roll paper, which permitted rapid printing of large numbers of identical, standardized pages, was invented in France at the very beginning of the century.

A German immigrant introduced the linotype machine in the U.S. in 1884. Employing a typewriter-like keyboard, the **linotype** enabled printers to set type mechanically rather than manually. Near the same time, **offset lithography** was developed. This advance made possible printing from photographic plates rather than from heavy and relatively fragile metal casts.

The flowering of the Nove

The combination of technically improved, lowermost printing (and therefore lower-cost publications) and widespread literacy produced the flowering of the novel in the 1800s.

The growing popularity of books was noticed by brothers Irwin and Erastus Beadle. In 1860 they began publishing



novels that sold for 10 cents. These **dime novels** were inexpensive, and because they concentrated on frontier and adventure stories, they attracted growing numbers of readers. Within 5 years of their start.

The coming of paperback books Dime novels was "paperback books" because they were produced with paper covers.

Later Pocket books were small, inexpensive (25 cents) reissues of books that had already become successful as hard covers. They were sold just about everywhere-newsstands, bookstores, train stations, shipping terminals, and drug and department stores.

Eventually, Paperback books became the norm, surpassing hardcover book sales for the first time in 1960. Today, more than 60% of all books sold in the United States are Paperbacks. Many books now begin life as Paperbacks. Paperback sales today top 1 million volumes a day, and bookstores generate half their revenue from these sales.

Books in Egypt

The ancient Egyptians were the first to use the Papyrus in writing around 3000 B.C.

Publishing was the job of libraries; the Alexandria library was supplying all other big libraries including Athens with major original books, until Caesar burnt the city of Alexandria and the fire ruined the library with nearly 400, 000 books. But modern printing was introduced to Egypt with the French invasion 1798. yet Egypt did not benefit from printing even after the French left it 1801, and until 1819, when two Egyptians came back from Italy with the correct Know-how of printing, The same year the Great Mohammed Ali Pasha ordered the establishment of the Beaulac press house (a name called by the French when invaded Egypt on an area in Cairo meaning " the beautiful lake"). In the year 1835 he also ordered the Khedivial library and moved all precious books to it.

The Beaulac press house was considered the best in book publishing at that time, and remained this way till almost half the nineteenth century. Later in the era of Saeed Pasha, ruler of Egypt (1845-1863), both Egyptians and foreigners established press houses and newspapers in both Cairo and Alexandria.

In the era of Ismail Pasha (1863-1879), more European presses were established equipped with the best machines, this era was a renaissance.



With good political and economical conditions, status which encouraged lots of Syrian and Lebanese writers to immigrate to Egypt and start presses and newspapers, accordingly number of readers and presses multiplied and the whole industry flourished during the sixties of the nineteenth century.

The military press house was the first to print in colours. There was also "Wadi El-Nil" press house established by "Abdullah Abou-Elseoud" in 1866 that printed lots of books besides printing his newspaper named also "Wadi El-Nil" and that was the famous national press house at that time. In 1870, an order was released to establish the "General Library" of Egypt.

Printing flourished and advanced in the last quarter of the nineteenth century due to the emergence of the middle class, and the establishment of both national and foreign schools as well as the spread of journalism. Egypt was the first Arab country to use rotative printer to help printing this Journal "El-Moayed" that sold a lot as lots of Egyptians were eager to read it.



Egypt was also the first Arab country to use the letter setting machine as well as the first to print colored geographical maps and post stamps.

Books and their Audiences

The Book is the least "mass" of our mass media in audience reach and in the magnitude of the industry itself and this fact shapes the nature of the relationship between medium and audience. Publishing houses, both large and small, produce narrowly or broadly aimed titles for readers, who buy and carry away individual units. This more direct relationship between publishers and readers renders books fundamentally different from other mass media. For example, because books are fewer dependants then other mass media on attracting the largest possible audience, books are more able and more likely to incubate new, challenging, or unpopular ideas. As the medium least dependant on advertiser support, books can be aimed at extremely small groups of readers, challenging them and their imaginations in ways that many sponsors would find unacceptable in advertising-based mass media. Because books are produced and sold as individual units-as opposed to a single television program simultaneously distributed to millions of viewers or a single edition of a mass circulation



newspaper-more "voices" can enter and survive in the industry. This medium can sustain more voices in the cultural forum than can other mass media.

The Cultural Value of the Book

Books traditionally have been seen as a powerful cultural force for these reasons:

* Books are agents of social and cultural changes
* Books are important cultural reposition
* Books are our windows on the past
* Books are important sources of personal development
* Books are wonderful sources of entertainment, escape, and personal reflection
* The purchase and reading of a book is a much more individual, personal activity than consuming advertiser-supported (television radio, newspapers, and magazines) or heavily promoted (popular music and movies) media.
* Books are mirrors of culture. Books, along with other mass media, reflect the culture that produces and consumes them.



Convergence

Convergence is altering almost all aspects of the book industry. Most obviously, the internet is changing the way books are distributed and sold. But this new technology, in the form of **e-publishing**, the publication of books initially or exclusively online, offers a new way for writers' ideas to be published. Even the physical form of books is changing-many of today's "books" are no longer composed of paper pages between two covers. E-publishing can take the form of d-books. And **print on demand (POD)**. The "staggering increase" in the number of new titles released each year can be attributed in large part to d-books and POD.

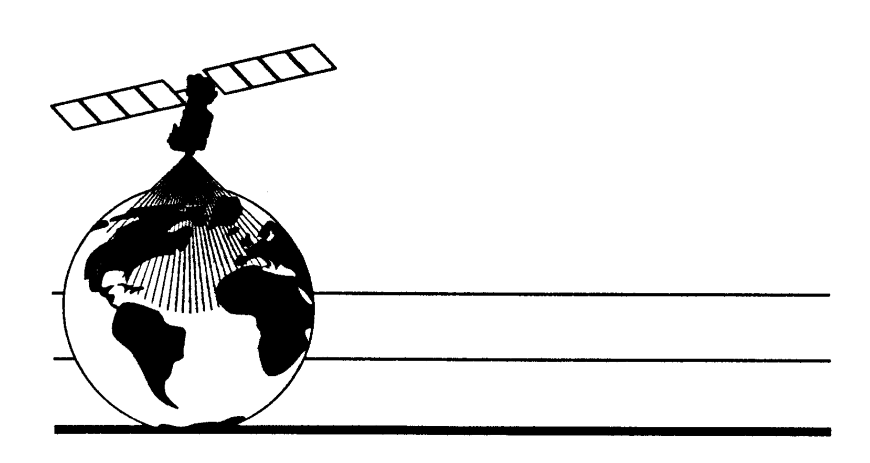
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Chapter 3



Newspapers and magazines





In this chapter we take a brief look at the newspaper as well as the magazines in Egypt as part of the Arab world. In another part of this chapter we also examine the relationship between newspaper and its readers. We start with a look at the medium's roots, beginning with the first papers, following them from Europe to colonial America, where many of the traditions of today's free press were set. We study the cultural changes that led to creation of the penny press and to competition between these mass circulation dailies that gave us "yellow Journalism".

Finally on this same chapter, we look into magazines in America.

THE EARLIEST NEWSPAPERS

In Caesar's time Rome had a newspaper. The **Acta Diurna** (actions of the day), written on a tablet, was posted on a wall after each meeting of the senate. Its circulation was one, and there is no reliable measure of its total readership. However, it does show that people have always wanted to know what was happening and that others have helped them do so.

Newspapers and Magazines in Egypt

Egypt was the first Arab country to know and experience Journalism, during the French invasion of Egypt, they published two French papers in 1798 [Courier de L'Egypte] [La Decad Egyptienne]. They also had the intensions to publish an Arabic language paper, but did not as they soon were out of Egypt with their press houses as well.

In the year 1819, the great Mohammed Ali Pasha, established the "Beau Lac" press house, and in 1828, published [Egyptian incident - Wakaé Masreya - وقائع مصرية].

More over, a French man living in Egypt published a French paper called [Le Moniteur Egyptien] which the Egyptian ruler used as propaganda tool for himself in Europe.

* In 1865, the first medical paper was published as well as the first military paper, and these were governmental papers.
* In 1870, the government also published a half monthly magazine called [Rawdet Almadares] which was cultural and scientific magazine, managed by Refaa Rafe Eltahtawy, his son was the chief editor.



* The first non-governmental paper in Egypt was published by Abdullah Aboulseoud in 1875 called [Wadi El-Nil] and was considered the link between the official and public papers.

* In 1875, in Alexandria, and towards the end of Khedive Ismail era, two Lebanese "Selim & Beshara Takla" published the [Ahram] newspaper which still comes out daily until present time.

Papers and Magazines in Egypt multiplied as the co8untry passed through many political changes as well as the British invasion and the national resistance to it. Papers and magazines later were closing one after the other until they dropped to less than the half particularly after World War One.

Later, and during World War Two (1939-1945) more newspapers and magazines closed and disappeared. After the war ended some reappeared and new ones as well.

The newspapers we recognize today have their own roots in 17th-century Europe. **Corantos**, one-page news sheets about specific events, were printed in English in Holland in 1620 and imported to England by British booksellers who were eager to



satisfy public demand for information about Continental happenings.

Political power struggles in England at this time boosted the medium, as partisans on the side of the monarchy and those on the side of the parliament published diurnals to bolster their positions. When the monarchy prevailed, it granted monopoly publication rights to the Oxford Gazette, the official voice of the crown. Founded in 1665 and later renamed the London Gazette, this journal used a formula of foreign news, official information, royal proclamations, and local news that became the model for the first colonial newspapers.

Colonial newspapers

In chapter 2 we saw how bookseller/print shops became the focal point for the exchange of news and information and how this led to the beginning of the colonial newspaper. It was at these establishments that **broadsides** (sometimes referred to as **broadsheets**), single-sheet announcements or accounts of events imported from England, would be posted. In 1690 Boston bookseller/printer (and coffeehouse owner) Benjamin Harris printed his own broadside, publick occurrences both foreign and domestick. Intended for continuous publication,



the country's first daily lasted only one day. Harris had been critical of local and European dignitaries, and he had also failed to obtain a license.

More successful was Boston Postmaster John Campbell, whose 1704 Boston News-Letter survived until the revolution. The Boston News-Letter was able to survive in part because of government subsidies. With government support came government control, but the build-up to the Revolution helped establish the medium's independence. In 1721 Boston had 3 papers. James Franklin's New-England Courant was the only publishing without authority. The Courant was popular and controversial, but when it criticized the Massachusetts governor, Franklin was jailed for printing "scandalous libels".

Franklin soon moved to Philadelphia, and without his leadership the Courant was out of business in 3 years. Its lasting legacy, however, was in proving that a newspaper with popular support could indeed challenge authority.

In Philadelphia, Benjamin Franklin established a print shop and later, in 1729, took over a failing newspaper, which he revived and renamed the Pennsylvania Gazette. By combining the income from his book shop and printing



business with that from his popular daily, Franklin could run the Gazette with significant independence.

He was unafraid to criticize those in authority. In addition, he began to develop advertising support, which also helped shield his newspaper from government control by decreasing its dependence on official printing contracts for survival.

In 1734 New York Weekly Journal publisher John Zenger was jailed for criticizing that Colony's royal governor.

Newspapers after independence

After the Revolution, the new government of the United States had to determine for itself just how free a press it was willing to tolerate. When the first Congress convened under the new Constitution in 1790, the nation's founders debated, drafted, and adopted the first 10 amendments to the Constitution, called the **Bill of Rights**. The **First Amendment** reads:

Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of

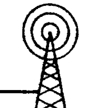


the people peacefully to assemble, and to petition the Government for a redress of grievances.

THE MODERN NEWSPAPER EMERGES

At the turn of the 19th century, urbanization, growing industries, movement of workers to the cities, and increasing literacy combined to create an audience for a new kind of paper. Known as the **penny press**, these one-cent newspapers were for everyone. Benjamin's Day's September 3, 1833, issue of the New York Sun was the first of the penny papers. Day's innovation was to sell his paper so inexpensively that it would attract a large readership, which could then be "sold" to advertisers. Day succeeded because he anticipated a new kind of reader. He filled the Sun's pages with police and court reports, crime stories, entertainment news, and human interest stories.

Soon there were penny papers in all the major cities. Among the most important was James Gordon Bennett's New York Morning Herald. Although more sensationalistic than the Sun, the Herald pioneered the correspondent system, placing reports in Washington, D.C., and other major U.S. cities as well as board. Correspondents filed their stories by means of the telegraph, invented in 1844.



Greeley's New York Tribune was an important penny paper as well. It's no sensationalistic, issues-oriented, and humanitarian reporting established the mass newspaper as a powerful medium of social action.

The People Medium

People typically excluded from the social, cultural, and political mainstream quickly saw the value of the mass newspaper. The first African American newspaper was Freedom's Journal, published initially in 1827.

Frederick's Douglass made best use of the new mass circulation style in his newspaper, the Ram's Horn, founded expressly to challenge the editorial policies of Benjamin Day's Sun.

Douglass's North Star, founded in 1847 with the slogan "Right is of no Sex - Truth is of no colour - God is the father of us all, and we are all Brethren," was the most influential African American newspaper before the Civil War.

The most influential African American newspaper after the Civil War, and the first Black paper to be a commercial success was the Chicago Defender. First published on May 5,



1905, by Robert Sengstacke Abbott, the Defender eventually earned a nationwide circulation of more than 230,000.

Throughout this early period of the popularization of the newspaper, numerous foreign language dailies also began operation, primarily in major cities in which immigrants tended to settle.

The First Wire Services

In 1848 six large New York papers, including the Sun, the Herald, and the Tribune, decided to pool efforts and share expenses collecting news from foreign ships docking at the city's harbour.

In 1856, the papers established the first news-gathering (and distribution) organization, the New York Associated Press. Other domestic **wire services** followed - the Associated Press in 1990, the United Press in 1907, and the International News Service in 1909.

This innovation, with its assignment of correspondents to both foreign and domestic bureaus, had a number of important implications. First, it greatly expanded the breadth and scope of coverage a newspaper could offer its readers.



Second, the nature of reporting began to change. Reporters could now produce stories by rewriting - sometimes a little, sometimes a lot - the actual on-the-spot coverage of others. Finally, newspapers were able to reduce expenses (and increase profits) because they no longer needed to have their own reporters in all locations.

Yellow Journalism

In 1883 Hungarian immigrant Joseph Pulitzer bought the troubled New York World. Adopting a populist approach to the news, he brought a crusading, activist style of coverage to numerous turn-of-the-century social problems - growing slums, labour tensions, and failing farms, to name a few. The audience for his "new journalism" was the common " man", and he succeeded in reaching readers with light, sensationalistic news coverage, extensive use of illustrations, and circulation-building stunts and promotions (for example, an around-the-world balloon flight). Ad revenues and circulation figures exploded.

Drawing its name from the Yellow Kid, a popular cartoon character of the time, **yellow journalism** was a study in excess - sensational sex, crime, and disaster news; giant headlines;



heavy illustrations; and reliance on cartoons and colour. Traces of its popular features remain. Large headlines, big front-page pictures, extensive use of photos and illustrations, and cartoons are characteristic even of today's best newspapers.

The wire services internationalized. United Press International started gathering news from Japan in 1909 and was covering South America and Europe by 1921. In response to the competition from radio and magazines for advertising dollars, newspapers began consolidation into **newspaper chains**. But the next major shift in newspapers as a medium was brought by television.

Newspapers and Their Audiences

Nearly 55 million newspapers are sold daily in the United States, and 5 of 10 people report reading a paper everyday. The industry that produces those newspapers looks quite different from the one that operated before television became a dominant medium. There are now fewer papers. There are now different types of papers. And more newspapers are part of large chains.

However, overall circulation has remained stagnant despite a growing population. Therefore, to maintain their



success and to ensure their future, newspapers have had to diversify.

TYPES OF NEWSPAPERS

1 .National daily newspapers

We typically think of the newspaper as a local medium, our town's paper. But three national newspapers enjoy large circulation and significant social and political impact. The oldest and most respected is the Wall Street Journal, founded in 1889 by Charles Edward Jones. The Christian Science Monitor, begun in 1908 and the newest national daily is USA Today. Founded in 1982, it calls itself "The Nation's Newspaper".

2 .Large Metropolitan Dailies

The New York Times is a special large metropolitan daily. It is a paper local to New York, but the high quality of its reporting and commentary, the reach and depth of both its national and international news and the solid reputations of its features make it the nation's newspaper of record. Its circulation is 1.1 million a day.



3 .Suburban and small town dailies

If the small town paper has no big city competition, it can serve as the heart of its community.

4 .Weeklies and semi weeklies

Many weeklies and semi weeklies has prospered because advertisers have followed them to the suburbs.

5 .The Ethnic Press

The United States is home to more than 35 Spanish - language dailies.

African American papers, as they have for a century and a half, remain a vibrant part of this country's **ethnic press**. Like Hispanics and Latinos, African Americans represent about 12% of the total population.

New York City is home to foreign-language papers serving nationalities speaking 50 different languages.

6-The Alternative and Dissident Press

Another type of paper, most commonly a weekly and available at no cost, is the **alternative press**. The offspring of the underground press of the 1960s antiwar, antiracism,



pro-drug culture, the **dissident press**, weeklies with a very local and very political orientation.

7-Commuter Papers

Modelled after a common form of European newspaper, free dailies designed for commuters are becoming commonplace in America's biggest cities.

Trends and Convergence in Newspaper Publishing

Loss of competition within the industry, hyper -commercialism, civic journalism, convergence, and the evolution of newspaper readership are altering not only the nature of the medium but also its relationship with its audiences.

Civic Journalism

Civic journalism (sometimes referred to as **public journalism**) a newspaper actively engaging the community in reporting important civic issues - which was attempted in 1996 by a group of newspapers in North Carolina. These efforts at "interactive journalism" are motivated in part by a drive to strengthen the identity of the paper as an indispensable local medium, thereby attracting readers and boosting revenues.



This activism further differentiates newspapers from other media in the chase for advertising dollars. But papers are also trying civic journalism specifically to do good for the communities of which they themselves are members.

Civic journalism happens in a number of ways. Some newspapers devote significant resources to in-depth and long-running coverage of crucial community issues, interviewing citizens as subjects of the stories and inviting comment and debate through various "Hotline" or "Open Forum" sections of their papers. Other newspapers establish citizen councils to advise them on missed opportunities for coverage. Others assemble citizen panels that meet at regular intervals throughout a political campaign or other ongoing story. Citizen reaction to developments in those events is reported as news. Still others establish citizen roundtables to provide insight on crucial issues, for example, race and education.

Convergence with the internet

Technology has been both ally and enemy to newspapers. Television forced newspapers to change the way they did business and served their readers. Now, online computer



networks pose the greatest challenge to this medium. Online job hunting and auto sales services are already cutting into classified advertising profits of newspapers. The Internet and the World Wide Web provide readers with more information and more depth, and with greater speed, than the traditional newspaper. As a result, the traditional newspaper is reinventing itself by converging with these very same technologies.

The marriage of newspapers to the Web has not yet proved financially successful for the older medium, but there are encouraging signs. And in fact, the newspaper industry recognizes that it must accept economic losses while it is building online readers' trust, acceptance, and above all regular and frequent use.

These papers have adopted a variety of strategies to become "relevant on the Internet." The Washington Post, for example, has joined with Newsweek magazine, cable television channel MSNBC, and television network NBC to share content among all the parties' Web sties and to encourage users to link to their respective sites.



In October 2001, the New York Times began **digital delivery daily**, delivering the paper, as it looks in print, to home and office computers.

For now, digital delivery daily papers can be read on home screens, laptops, handheld devices such as palm Pilots, and cell phones. But that may soon change, as advances in transistor technology make flexible screens a very real possibility.

Traditionalists believe that there will always be paper newspapers. They cite the portability of newspapers, their ability to provide a large amount of different kinds of clearly categorized content in one place, and their relative permanence (you can start a story, put it down, read it later, and then reread it after that) as major reasons newspapers will continue to find an audience.

A Short History of Magazines

Magazines were a favourite medium of the British elite by the mid-1700s, and two prominent colonial printers hoped to duplicate that success in the New World. In 1741 in Philadelphia, Andrew Bradford published American Magazine, or a Monthly View of the Political State of the British



Colonies, followed by Benjamin Franklin's General Magazine, and Historical Chronicle, for All the British Plantations in America. Composed largely of reprinted British material, these publications were expensive and aimed at the small number of literate colonists. Lacking an organized postal system, distribution was difficult, and neither magazine was successful. American magazine produced three issues, General Magazine, six. Yet between 1741 and 1794, 45 new magazines appeared, although no more than 3 were published in the same time period. Entrepreneurial printers hoped to attract educated, cultured, moneyed gentlemen by copying the successful London magazines. Even after the revolutionary War, U.S. magazines remained clones of their British fore-runners.

The magazine did not become a true national mass medium until after the Civil War.

The modern era of magazines can be divided into two parts, each characterized by a different relationship between medium and audience.

1-The Mass Circulation Era:

Mass circulation popular magazines began to prosper in the post-Civil War years. In 19865 there were 700 magazines



publishing; by 1870 there were 1,200; by 1885 there were 3,300. Crucial to this expansion was he women's magazine.

There were several reasons for this phenomenal growth. As with books, widespread literacy was one reason. But the Postal Act of 1879, which permitted mailing magazines at cheap second-class postage rates, and the spread of the railroad, which carried people and publications westward from the East Coast, were two others. A fourth was the reduction in cost.

The 1870s price war was made possible by the ability of magazines to attract growing amounts of advertising. Social and demographic changes in the post-Civil War era-urbanization, industrialization, the spread of roads and railroads, and development of consumer bands and brand names - produced an explosion in the number of advertising agencies. These agencies needed to place their messages somewhere. Magazines were the perfect outlet because they were read by a large, national audience. As a result, circulation - rather than reputation, as had been the case before - became the most important factor in setting advertising rates.

Magazines were truly America's first national mass medium, and like books they served as an important force in



social change, especially in the **muckraking** era of the first decades of the 20th century.

2-The Era of Specialization

Fate of mass circulation magazines had actually been sealed in the late 1940s and 1950s following the end of World War II. Profound alterations in the nation's culture - and, in particular, the advent of television- changed the relationship between magazines and their audience. No matter how large their circulation, magazines could not match the reach of television. Magazines did not have moving pictures or visual and oral storytelling. Nor could magazines match television's timeliness. Magazines were weekly, whereas television was continuous. Nor could they match television's novelty. In the beginning, everything on television was of interest to viewers. As a result, magazines began to lose advertisers to television.

The audience changed as well. As we've seen, World War II changed the nature of American life. The new, mobile, product-consuming public was more interested in publications such as GQ and Self, which spoke to them in and about their new and exciting lives. And because World War II had further urbanized and industrialized America, people-including



millions of women who had entered the workforce-had more leisure and more money to spend.

Contemporary magazines are typically divided into three broad types:

- Trade, professional, and business magazines.

- Industrial, company, and sponsored magazines.

- Consumer magazines.

Magazine Advertising

Magazine specialization exists and succeeds because the demographically similar readership of these publications is attractive to advertisers who wish to target ads for their products and services to those most likely to respond to them.

Magazines are often further specialized through **split runs**, special versions of a given issue in which editorial content and ads vary according to some specific demographic or regional grouping.

Online Magazines

Another category, **Webzines**, or online magazines, has emerged, made possible by convergence of magazines and the



Internet. Many magazines, among them Time and Mother Jones, now produce online editions offering special interactive features not available to their hard copy readers.

Online magazines have yet to succeed financially. Those produced by existing paper magazine publishers serve primarily as an additional outlet for existing material, a way to extend the reach of the parent publication. Exclusively online magazines have yet to produce a profit, and many industry analysts think it will be a long time before they do.

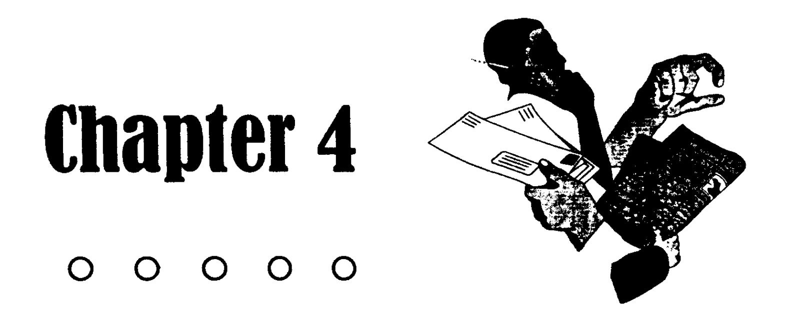
New Types of Magazines

A new form of magazine is the **brand magazine**, a consumer magazine, complete with a variety of general interest articles and features, published by retail or other business for readers having demographic characteristics similar to those of consumers with whom it typically does business. These publications carry ad pages not only for the products of its parent business, but for others as well.

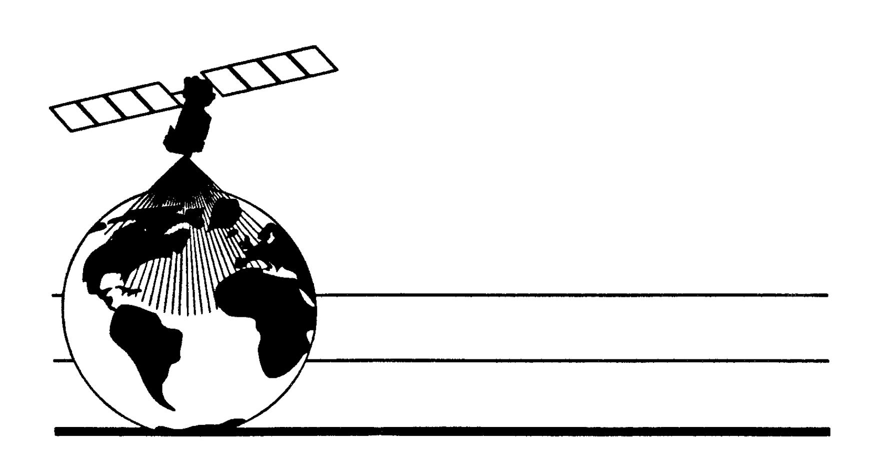
Closely related to the brand magazine is the **magalogue**, a designer catalogue produced to look like a consumer magazine. Diesel produce catalogues in which models wear for-sale designer clothes.



Chapter 4



Film





The movies are our dream factories; they are bigger than life. Along with books, they are the only mass medium not dependent on advertising for their financial support. That means they must satisfy you, because you buy the tickets. The means that the relationship between medium and audience is different from those that exist with other media.

Paris is cold and damp on this December night, three days after Christmas in 1895. But you make your way to the grand Café in the heart of the city. You've read in the morning paper that brothers Auguste and Louis Lumière will be displaying their new invention that somehow makes pictures move.

The lights go out. Somewhere behind you, someone starts the machine. There before you-bigger than life-size-photographs are really moving. You see places you know to be miles away. You spy on the secret world of a boy, remembering your own childhood. But the last film is the most impressive. As the giant train comes toward the audience, you and most of the others are convinced you are about to be crushed. There is panic. People are ducking under their chairs, screaming. Death is imminent!

The first paying audience in the history of motion pictures has just had a lesson in movie watching.

The Lumière brothers were excellent mechanics, and their father owned a factory that made photographic plates. Their first films were little more than what we would now consider black-and-white home movies.

The movies they showed audience that night were simple stories. There was no editing; the camera was simply turned on, and then turned off. There were no fades, wipes, or flashbacks. No computer graphics, no dialogue, and no music. And yet much of the audience was terrified by the oncoming cinematic locomotive. They were literate in the language of film.

A Short History of the Movies

We are no longer illiterate in the grammar of film, nor are movies as simple as the early Lumière offerings.

Early newspapers were developed by businesspeople and patriots for a small, politically involved elite that could read, but the early movie industry was built largely by entrepreneurs who wanted to make money entertaining everyone, there were no precedents, no rules, and no expectations for movies.



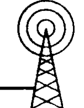
Beginning with that Paris premiere, people had to become film literate. They had to develop an understanding of cinematic alterations in time and space. They had to learn how images and sound combined to create meaning. But unlike visiting in another culture, there was no existing cinematic culture. Movie creators and their audiences had to grow up together.

The process of photography was first developed by French inventor Joseph Nicéphore Niépce around 1816. Niépce was the first person to make practical use of a camera and film. He photographed natural objects and produced colour prints. Unfortunately, his images would last only a short time.

The final steps in the development of the photographic process necessary for true motion pictures were taken, By Goodwin in 1887 and Eastman in 1889.

Thomas Edison

Edison built the first motion picture studio near his laboratory in New Jersey. He called in Black Maria. It had an open roof and revolved to follow the sun so the performers being filmed would always be illuminated.



The completed films were not projected. Instead, they were run through a **kinetoscope**, a sort of peep show device. Often they were accompanied by music provided by another Edison invention, the phonograph. Patented in 1891 and commercially available 3 years later, the kinetoscope quickly became a popular feature in penny arcades, vaudeville halls, and big-city Kinetoscope parlors. This marked the beginning of commercial motion picture exhibition.

The Lumière Brothers:

The Lumière brothers made the next advance. Their initial screenings demonstrated that people would sit in a darkened room to watch motion pictures projected on a screen. The brothers from Lyon envisioned great wealth in their ability to increase the number of people who could simultaneously watch a movie. In1895 they patented their **cinematographe**, a device that both photographed and projected action.

The Edison and Lumière movies were typically only a few minutes long. They were shot in fixed frame (the camera did not move), and there was no editing. For the earliest audiences, this was enough. But soon people wanted more for their money. French filmmaker Georges Méliès began making narrative motion pictures, that is, movies that told a story.



Edwin S. Porter, and Edison Company cameraman, saw that film could be an even better storyteller with more artistic use of camera placement and editing. His 12-minute the great Train Robbery (1903) was the first movie to use editing, intercutting of scenes, and a mobile camera to tell a relatively sophisticated tale. It was also the first western. This new narrative form using **montage** - was an instant hit with audiences. Almost immediately hundreds of **nickelodeons,** some having as many as 100 seats, were opened in converted stores, banks, and halls across the Untied States. The price of admission was one nickel, hence the name. By 1905 cities such as New York were opening a new nickelodeon every day. From 1907 to 1908, the first year in which there were more narrative than documentary films, the number of nickelodeons in the Untied States increased tenfold. With so many exhibition halls in so many towns serving such an extremely enthusiastic public, many movies were needed.

Because so many movies needed to be made and rushed to the nickelodeons, people working in the industry had to learn and perform virtually all aspects of production.



The Big Studios

In 1908 Thomas Edison, foreseeing the huge amounts of money that could be made from movies, founded the Motion Picture Patents Company (MPPC), often called simply the trust. This group of 10 companies under Edison's control, holding the patents to virtually all existing filmmaking and exhibition equipment, ran the production and distribution of film in the Untied States with an iron first.

Many independent film companies sprang up in defiance of the Trust, including Griffith's in 1913. These companies moved to California. This westward migration had other benefits. Better weather meant longer shooting seasons. Free of MPPC standards, people like Griffith who wanted to explore the potential of film in longer than 12-minute bits and with imaginative use of the camera were free to do so.

The new studio system, with its more elaborate films and big-name stars, was born, and it controlled the movie industry from California. Independents joined with a distribution company to become Paramount. Other independents joined to create the Fox Film Company (soon called 20y century Fox) and Universal. Although films were still silent, by the



mid-1920s there were more than 20,000 movie theatres in the United States.

The industry prospered not just because of its artistry, drive, and innovation but because it used these to meet the needs of a growing audience.

The Talkies

There is no confusion, about the impact of sound on the movies and their audiences. First, sound made possible new genres - musicals, for example. Second, as actors and actress now had to really act, performance improved. Third, sound made film production a much more complicated and expensive proposition. As a result, many smaller filmmakers closed shop, solidifying the hold of the big studios over the industry.

Scandal

The popularity of talkies and of movies in general, inevitably raised questions about their impact on the culture. In 1896, well before sound, The Kiss had generated a great moral outcry.

The cry for government intervention was raised. State legislatures introduced more than 100 separate pieces of



legislation to censor or otherwise control movies and their content.

New Genres, New Problems

By 1932 weekly movie attendance had dropped to 60 million. The depression was having its effect. Yet the industry was able to weather the crisis for two reasons. The first was its creativity. New genres held people's interest. Musicals such as 42nd street (1933) and screwball comedies such as Bringing Up baby (1938) provided easy escapism.

The movie business also survived the depression because of its size and power, both residing in a system of operation called **vertical integration**. The big studios controlled a movie from shooting to screening, guaranteeing distribution and an audience regardless of quality.

Television:

When World War II began, the government took control of all patents for the newly developing technology of television as well as of the materials necessary for its producti ›n. The diffusion of the medium to the public was therefore halted, but its technological improvement was not. In addition, the radio



networks and advertising agencies, recognizing that the war would eventually end and that their futures were in television, were preparing for that day. When the war did end, the movie industry found itself competing not with a fledgling medium but with a technologically and economically sophisticated one.

The Paramount Decision:

In 1948, 10 years after the case had begun; the Supreme Court issued its Paramount Decision, effectively destroying the studio's hold over moviemaking. Vertical integration was ruled illegal.

Red Scare

The U.S. response to its post-war position as world leader was fear. So concerned were some members of Congress that communism would steal the people's rights that Congress decided to steal them first.

The industry was hurt not only by its cowardice but also by its short-sightedness. Hungry for content, the television industry asked Hollywood to sell it old features for broadcast. The studios responded by imposing on them the rule that no films could be sold to television and no working film star



could appear on "the box." When it could have helped to shape early television viewer tastes and expectations of the new medium, Hollywood was absent. It lifted its ban in1958.

Fighting Back

The industry worked mightily to recapture audiences from television using both technical and content innovations. Some of these innovations remain today and serve the medium and its audiences well. These include more attention to special effects, greater dependence on and improvements in colour, and Cinema-Scope (projecting on a large screen two and one-half times wider than it is tall). Among the forgettable technological innovations were 3-D and smell vision (wafting odours throughout the theatre).

Innovation in content included spectaculars with which the small screen could not compete. The Ten Commandments (1956), for example, filled the screen with many thousands of extras and lavish settings. The movies as an industry had changed, but as a medium of social commentary and cultural impact, they may have grown up.



Film, in Egypt

- The first cinematic film to play in Egypt was French made, in Alexandria on November 5th, 1896. On November 23rd it played in Cairo.

- In 1906, and in Alexandria too, The "Aziz & Doris stores presented the first talking short films, and later in the same year the "Exelsior" in Cairo was showing talking films as well.

- In 1912, a foreigner living in Alexandria shot some short films by the help of French technician and a camera who he imported from France.

- In 1918, an Italian photographer founded on Egyptian - Italian Film Company financed by one of the Italian Banks, the company produced little longer movies that played in Alexandria, but were a failure.

- In 1919, more foreigners were interested in the cinematic art in Egypt, and published the first specialized magazine of Cinema in Egypt called "Journal de Cinegraph".



- In 1925, Misr Bank, establish "Misr Theatre and Cinema Company" and that was the first Egyptian company to produce short films.

- In 1927, Aziza Amir, a famous Egyptian Theatre actress founded her company "Isis Film" that produced [Laila] and laer [Daughter of the Nile] in 1929.

- Pioneers of the film industry in Egypt followed:

  Togo Mezrahy

  Youssef Wahby

  Bahiga Hafez

  Asia

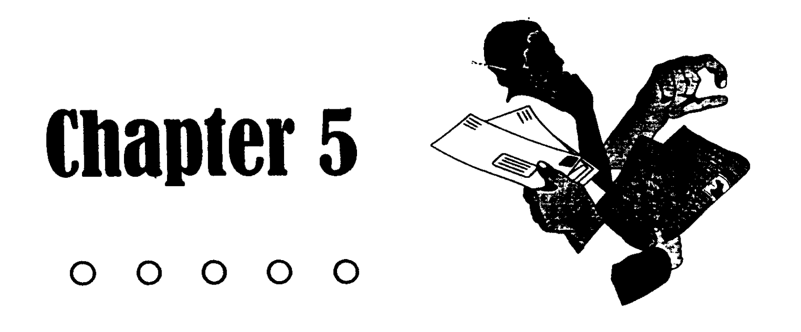
- The first talking Egyptian film was "The Song of the Heart".

- And so the film industry in Egypt went through ups and down with all political, economic, and social changes.

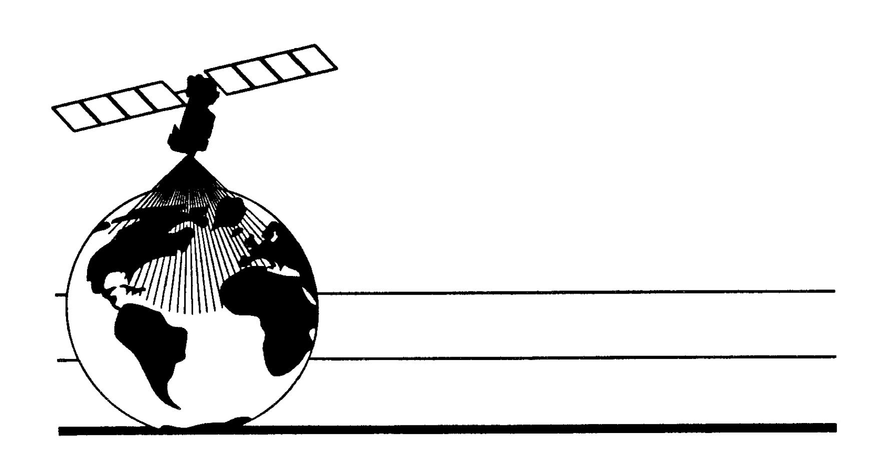
- It is worthy to mention that the Egyptian films affected all other Arab countries and heir different communities in many ways: dialect, joke, music and singing in addition to a whole life style.



Chapter 5



Radio and Sound Recording



A Short History of Radio and Sound Recording

Early Radio

Marconi, the "Father of radio," son of a wealthy Italian businessman and his Irish wife, had taken to reading scientific reports about the sending of signals through the air without wires. The young Marconi was interested not in the theory of sending signals through the air but in an actually doing it. His improvements over earlier experimental designs allowed him to send and receive telegraph code over distances as great as 2 miles by 1896. His native Italy was not interested in this invention. England, with a global empire and the world's largest navy and merchant fleets, was naturally interested in long-distance wireless communication. With the financial and technical help of the British, Marconi successfully transmitted across the English Channel in 1899 and across the Atlantic in 1901. Wireless was now a reality.

In 1903 Regional Fessenden, a Canadian invented the **liquid barretter**, the first audio device permitting reception of wireless voices. His 1906 Christmas Eve broadcast from Brant Rock, a small New England coastal village, was the first public

broadcast of voices and music. His listeners were ships at sea and a few newspaper offices equipped to receive the transmission.

Later that same year American Lee Deforest invented the **audion tube**, a vacuum tube that improved and amplified wireless signals. Now the reliable transmission of clear voices and music was a reality. But Deforest's second important contribution was that he saw radio as a means of broadcasting. The early pioneers, Marconi included, had viewed radio as a device for point-to-point communication, for example, from ship to ship or ship to shore.

Soon, countless "broadcasters" went on the air. Some broadcasters were giant corporations, looking to dominate the medium for profit; some were hobbyists. There were so many "stations". Yet the promise of radio was such that the medium continued to mature until World War I, when the U.S. government ordered "the immediate closing of all stations for radio communications, both transmitting and receiving."

Early sound recording

The late 1800s also saw the beginning of sound recording. In 1877 prolific inventor Thomas Edison patented his "talking



machine," a device for duplicating sound that used a hand-cranked grooved cylinder and a needle. The mechanical movement caused by the needle passing along the groove of the rotating cylinder and hitting bumps was converted into electrical energy that activated a diaphragm in a loudspeaker and produced sound.

The parallel development and diffusion of radio and sound recording is significant. For the first time in history radio allowed people to hear the words and music of others who were not in their presence. On recordings they could hear words and music that may have been created days, months, or even years before.

The Coming of Broadcasting

The idea of broadcasting - tat is, transmitting voices and music at great distances to a large number of people - predated the development of radio. Alexander Graham Bell's telephone company had a subscription music service in major cities in the late 1800s, delivering music to homes and businesses by telephone wires.

The introduction of broadcasting to a mass audience was delayed in the first two decades of the 20th century by patent



fights and lawsuits. Yet when World War I ended, an enthusiastic audience awaited what had become a much-improved medium. In a series of developments that would be duplicated for television at the time of World War II, radio was transformed from an exciting technological idea into an entertainment and commercial giant. To aid the war effort, the government took over the patents relating to radio and continued to improve radio for military use. Thus, refinement and development of the technical aspects of radio continued throughout the war. Then, when the war ended in 1919, the parents were returned to their owners - and the bickering was renewed.

Advertising and the Networks

While the regulatory structure of the medium was evolving, so were its financial cases. The formation of RCA had ensured that radio would be a commercial, profit-based system. The industry supported itself through the sale of receivers; that is, it operated radio stations in order to sell radios. The problem was that once everybody had a radio, people would stop buying them. The solution was advertising. On August 22, 1922, New York station WEAF accepted the



first radio commercial, a 10-minute spot for Long Island brownstone apartments. The cost of the ad was $50.

The sale of advertising led to establishment of the national radio networks. Groups of stations, or **affiliates**, could deliver larger audiences, realizing greater advertising revenues, which would allow hem to hire bigger stars and produce better programming, which would attract larger audiences, which could be sold for even greater fees to advertisers.

The fundamental basis of broadcasting in the United States was set:

- Radio broadcasters were private, commercially owned enterprises, rather than government operations.
- Governmental regulation was based on the public interest.
- Stations were licensed to serve specific localities, but national networks programmed the most lucrative hours with the largest audiences.
- Entertainment and information were the basic broadcast content.



- Advertising formed the basis of financial support for broadcasting.

Television Arrives:

When the war ended and radio licenses were granted again, the number of stations grew rapidly to 2,000. Then came television. Network affiliation dropped as stations "went local" in the face of television's national dominance in 1960, the year that television found its way into 90% of U.S. homes. If radio were to survive it would have to find new functions.

Radio and Its Audiences

Radio has more than survived; it has prospered by changing the nature of its relationship with its audiences. The easiest way to understand this is to see pretelevision radio as television is today-nationally oriented, broadcasting an array of recognizable entertainment program formats, populated by well-known stars and personalities, and consumed primarily in the home, typically with people sitting around the set. Post television radio is local, fragmented, specialized, personal, and mobile. Whereas pretelevision radio was characterized by the big national networks, today's radio is dominated by formats, a particular sound characteristic of a local station.



Radio is Local

No longer able to compete with television for the national audience in the 1950s, radio began to attract a local audience. Because it costs much more a run a local television station than a local radio station, advertising rates on radio tend to be much lower than on television. Local advertisers can afford radio more easily than they can television, which increases the local flavour of radio.

Radio is fragmented

Radio stations are widely distributed throughout the United States. Virtually every town - even those with only a few hundred residents - has at least one station. This fragmentation - many stations serving many areas - makes possible contemporary radio's most important characteristic, its ability to specialize.

Radio is specialized

When radio became a local medium, it would no longer program the expensive, star-filled genres of its golden age. The problem now was how to program a station with interesting content and do so economically. A disc jockey playing records



was his best solution. But stations soon learned that a highly specialized, specific audience of particular interest to certain advertisers could be attracted with specific types of music. Format radio was born. Of course, choosing a specific format means accepting that many potential listeners will not tune in. But in format radio the size of the audience is secondary to its composition.

Format radio offers stations many advantages beyond low-cost operations and specialized audiences that appeal to advertisers.

Radio is Personal

With the advent of television, the relationship of radio and its audience changed. Whereas families had gathered around the radio set to listen together, we now listen to the radio alone. We select personally pleasing formats, and we listen as an adjunct to other personally important activities.

Radio is Mobile

The mobility of radio accounts in large part for its personal nature. We can listen anywhere, at any time. We listen at work, while exercising, while sitting in the sun. By



1947 the combined sale of car and alarm clock radios exceeded that of traditional living-room receivers, and in 1951 the annual production of car radios exceeded that of home receivers for the first time. It has continued to do so every year since.

The Business of Radio

The distinctive characteristics of radio serve its listeners, but they also make radio a thriving business.

Advertisers enjoy the specialization of radio because it gives them access to homogeneous groups of listeners to whom products can be introduced.

Radio is an attractive advertising medium for reasons other than its delivery of a homogeneous audience. Radio ads are inexpensive to produce and therefore can be changed, updated, and specialized to meet specific audience demands. Ads can also be specialized to different times of the day. An audience loyal to a specific format station is presumably loyal to those who advertise on it. Radio is the listeners' friend; it travels with them and talks to them personally.



Scope and Nature of the Recording Industry

When the DJs and Top 40 formats saved radio in the 1950s, they also changed for all time popular music and, by extension, the recording industry.

Today more than 5,000 U.S. companies are annually selling 1.15 billion tapes and discs of recorded music.

Trends and Convergence in Radio and Sound Recording

Emerging and changing technologies have affected the production and distribution aspects of both radio and sound recording.

The Impact of Television

We have seen how television fundamentally altered radio's structure and relationship with is audiences. Television, specifically cable channel MTV, changed the recording industry too. Many hits are now introduced on MTV rather than on radio. In addition, the look of concerts has changed. No longer is it sufficient to pack an artist or group into a hall or stadium with a few thousand screaming fans. Now a concert must be an extravagant multimedia event approximating the



sophistication of an MTV video. This means that fewer acts take to the road, changing the relationship between musicians and fans.

Satellite and Cable

The convergence of radio and satellite has aided the rebirth of the radio networks. Music and other forms of radio content can be distributed quite inexpensively to thousands of stations. As a result, one "network" can provide very different services to its very different affiliates. ABC, for example, maintains several different radio networks under its own name, as well as that of Disney and ESPN. Together, the ABC networks have 3,050 affiliate stations reaching an audience of 50 million listeners.

Digital Technology

In the 1970s the basis of both the recording and radio industries changed from analogue to **digital recording**. The CD, or compact disc, was introduced in1983 using digital coding and today CDs account for nearly 90% of all music sales.



Convergence with computers and the Internet offers other challenges and opportunities to the radio and recoding industries. Today, the Internet and Web are increasingly being used for music promotion and distribution.

In addition, as improvements in the Internet transmission of high-quality audio continue to come, it will be used for the direct online digital release of music, recorded directly onto CD or other digital devices, bypassing the record companies and radio stations altogether.

MP3 is compression software that shrinks audio files to less than a tenth of their original size. It began to take off in the early 1990s as more users began to hook up to the Net with increasingly faster **modems**. This **open source software**, or freely downloaded software, permits users to download recorded music.

The crux of the problem for recording companies is that they sell music "in its physical form," whereas MP3, became a headache for the recording industry when music from the name artists they controlled began appearing on MP3 sites, making piracy, the illegal recording and sale of copy-righted material and high-quality recordings, a relatively simple task. Not only



could users listen to their downloaded music from their hard drives, but they could make their own CDs from MP3 files and play those discs wherever and whenever they wished.

Inventions, modifications, and innovations continue, as I-Pods where introduce in the year 2005, allowing people to store almost endless amount of music of their preference to use anytime anywhere on a small hand-held device.

Radio in Egypt. The Nile Valley

Radio in Egypt developed on different stages; it has passed through five phases:

1-Phase on: 1925-1934

- Radio stations started as individual privately-owned. They were technically and financially weak, depending on commercial advertisements and listeners subscriptions.
- Most of these stations were operating from a room or an apartment, and were all centralized in both Cairo and Alexandria cities.
- Most of the stations were broadcasting in Arabic language, while a few others were broadcasting in foreign languages.



- Stations owners were technically unqualified for the job. The signals of the stations were also weak.

- It is sad that most of those stations were not ethical and did not follow the simple rules of a good public behaviour in criticising one another.

- Most programming of these stations was of low quality, yet it had different functions: informing, through news that was published in newspapers. Advertising, discussions, and entertaining mainly by music and songs.

2-Phase two: 1934 -1947

Marconi, the British company got the patent of constructing the first governmental radio station in Egypt.

The station started broadcasting on May 31, 1934 at 5.30 PM.

During those years the station went under different modifications and was under different supervisory authorities. The station also served many functions.



3-Phase Three: 1947-1952

This phase is called the Egyptianization of the station, which dictated many modifications to the internal regulatory system of it, as well as its financing system.

In this phase the station still served the same functions.

4-Phase Four: 1952-1980

Since July 23, 1952, the importance of broadcasting in Egypt has become very clear as a tool serving the purpose of the new era in the Egyptian history. In this phase also, the Egyptian broadcast went under many changes and modifications of it's organizational system, many new specialized and or directed programs were added, functions increased to serve new purposes, and broadcasting hours multiplied.

5-Phase five: 1980-Present

In this phase the Egyptian broadcast witnessed many important changes, and gone under serious developments that shaped its present advanced status.

In April 1981, the broadcasting network system was applied and there are nine networks now in Egypt.



Further modifications and developments to all aspects of the Egyptian Broadcast took place since then.

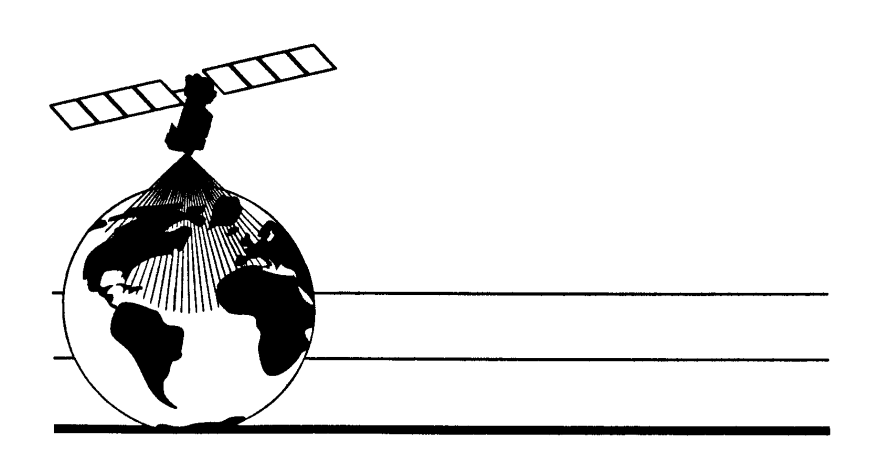
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Chapter 6



Television



No one is neutral about television. We either love it or hate it. Many of us do both. The reason is that it is our most socially a culturally powerful mass medium.

A Short History of Television

After the printing press, the most important invention in communication technology to date has been television. Television has changed the way teachers teach, governments govern and religious leaders preach and the way we organize the furniture in our homes. Television has changed the nature, operation, and relationship to their audiences of books, magazines, movies, and radio. The computer, with its networking abilities, may overtake television as a medium of mass communication, but television defines even its future. Even the computer screens we use look like television screens, and we await better Internet video, Web-TV, online video conferencing, and the new and improved computer video game.

In 1884 Paul Nipkow, a Russian scientist living in Berlin, developed the first workable device for generating electrical signals suitable for the transmission of a scene that people

could see. British inventor John Logie Baird was able to transmit moving images using a mechanical disc as early as 1925, and in 1928 he successfully sent a television picture from London to Hartsdale, New York.

In April of 1939, at the World's Fair in New York, RCA made the first true public demonstration of television. These black-and-white telecasts consisted of cooking demonstrations, singers, and jugglers, comedians, puppets-just about anything that could fit in a hot, brightly lit studio and demonstrate motion. People could buy televisions sets at the RCA Pavilion at prices ranging from $200 for the 5-inch screen to $600 for the deluxe 12-inch screen model. The construction permits to the first two commercial stations were granted in 1941, but World War II intervened. But as was the case with radio during World War I, technical development and improvement of the new medium continued.

The 1950s

In 1952, 108 stations were broadcasting to 17 million television homes. By the end of the decade, there were 559 stations, and nearly 90% of U.S. households had televisions. In the 1950s more televisions sets were sold in the United States



than there were children born. The technical standards were fixed, stations proliferated and flourished, the public tuned in, and advertisers were enthusiastic. The content and character of the medium were set in this decade as well:

- Carried over from the radio networks, television genres included variety shows, situation comedies, dramas, soap operas, and quiz shows.

- Two new formats appeared: feature films and talk shows. Talk shows were instrumental in introducing radio personalities to the television audience, which could see its favourites for the first time.

- Television news and documentary remade broadcast journalism as a powerful force in its own right; it gave audience an early glimpse of the power of television to cover news and history in the making.

- AT&T completed its national **coaxial cable** and **microwave relay** network for the distribution of television programming in the summer of 1951. The entire Untied States was now within the reach of the major television networks, and they came to dominate the medium.



The 1960s witnessed the immense social and political power of the new medium to force profound alterations in the country's consciousness and behaviour. Particularly influential were the Nixon-Kennedy campaign debates of 1960, broadcasts of the aftermath of Kennedy's assassination and funeral in1963, the 1969 transmission of Neil Armstrong's walk on the moon, and the use of television at the end of the decade by civil rights and anti-Vietnam war leaders.

There is no doubt that audiences continue to watch:

- There are 109.6 million television households in the Untied states; 76% have more than one set.

- A television is on for an average of 7 hours 44 minutes a day in each U.S. household.

- 83% of adult Americans get most of their news from television.

There can be no doubt, either, that television is successful as an advertising medium. The great success of television as an advertising medium has as much to do with its scope and nature as it does with its public appeal.



Scope and Nature of the Television Industry:

Today, as it has been from the beginning, the business of televisionis dominated by a few centralized production, distribution, and decision-making organziations. These **networks** link affilites for the urpose of delivering and selling viewers to advertisers. The large majority of the 1,362 commercial stations in the United States are affiliated with a national broadcasting network: ABC, NBC, and CBS each ahve over 200 affiliates and Fox has close to that number. Most pgorams that come to mind when we think of television were either conceived, approved, funded, produced, or distributed by the broadcast networks.

Local affiliates carry network rograms (they are said to **clear time**) for a nubmer of reasons.

1. Networks make direct payments to affiliates for airing their programs.

2. Networks allow affiliates to insert locally sold commercials in a certain number of specified spots in their programs. The affiliates are allowed to keep all the money they make from these local spots.



3. Financial risk resides with the network, not with the affiliate.

4. Affiliates enjoy the prestige of their networks and use this to their financial advantage.

5. Affiliates get network-quality programming. Few local stations can match the promotional efforts of the networks; few locally produced programs can equal the budget, the glamour, and the audience appeal of network programming.

Trends and Convergence in Television :

The process by which programs come to our screens is changing. New technologies-cable, VCR, DVD, digital video recorders, satellite, the Internet and digitalization, and eventhe remote control - have upset the long-sanding relationship beween medium and audience.

Cable

Cable television has reshaped the face of modern Television. In 1948 Television salesman John Walson erected a tower on a mountain to bring signals from Philadelphia to his town of Mahanoy City, Pennsylvania. Within 2 years there



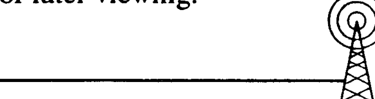
was 14 such cable companies in the United States, all designed to improve reception through the importation of distant signals. The precable television audience had very few choices - three commercial networks, public television, but today's cable audience has 100 or more channel options.

Empowering the Independents:

Cable has had another, powerful impact on the networks. Cable has helped equalize the size of the audience for independent and affiliated stations. Seventy-three independent stations were on the air in1972. Today there are more than 400. These newly powerful independents helped create a viable fourth television network.

VCR

Introduced commercially in 1976, videocassette recorders (VCRs) now sit in more than 91% of U.S. homes. There are approximately 30,000 video rental stores in the untied states, and annual revenues for videocassette sales and rentals exceed $16 billion. Naturally, viewing rented and purchased videos further the audience for traditional over-the-air television. The good news for the television industry, however, is that VCRs allow time-shifting, or taping a show for later viewing.



DVD

In March 1996 DVD went on sale in U.S. stores. Using a DVD player that looks much like a VCR machine, viewers can stop images with no loss of fidelity; can subtitle a movie in a number of languages; can search for specific scenes from an on-screen picture menu; and can access information tracks that give background on the movie, its production, and its personnel. Scenes and music not used in the theatrical release of a movie are often included on the disc.

Innovations such as these have made DVD the fastest-growing consumer electronic product of all time. Sales of DVD players exceeded those of VCRs for the first time in September 2001.

Remote Control

Another in-home technology the impact of which is being felt by the television industry is the remote control, currently in more than 95% of American homes. Viewers increasingly **zap** commercials, jumping to another channel with a mere flick of a finger. The advertising industry estimates that at least half the audience manages to avoid television commercials.



Direct Broadcast Satellite (BS)

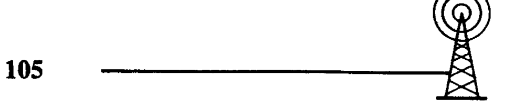
The technology for the direct delivery of television signals from satellites to homes has long existed. Today, because of mergers and failures, only two DBS providers operate in the Untied States, Direct TV and Dish Network.

The Internet on Television

Although America Online, @Home, and Yahoo! All announced plans to begin offering the Internet over home television sets; the most aggressive advocate for accessing the Net on the home screen is Microsoft's Web TV. Web TV bet that the convergence of television and the Internet would be sufficiently attractive to viewers/users.

WebTV turns a television set into a computer screen, permitting access to the Internet.

Today, there are about one million subscribers to the service. Some observers feel that Net via television will never become popular because, even though innovators may converge technologies, they cannot force users to converge Internet use and television viewing habits.



Interactive Television

It is not only the Internet that permits interactivity. Cable and satellite also allow viewers to "talk" back to content providers. Interactive television will eventually be a part of every viewer/user's media environment, providing a number of services:

- Video-on-demand (VOD)-viewers can access a virtually unlimited array of pay-per-view movies and other content that can be watched whenever they want; VOD also permits pausing, rewinding, and fast-forwarding as if the content were on videotape.

- Web and Internet access - we've already seen how WebTV works; other companies are joining his Microsoft innovator. E-mail, personal calendars, chat rooms, interactive game playing, everything users do online with their PCs, they can do with their interactive television sets.

- One-click shopping-television content, including commercials, can carry hidden graphics and ext that can be called up with a remote control; once on screen,



a simple click can automatically order the given product.

- Local information on demand-using a remove control, viewers can summon local information to their screens; for example, when watching political debates, viewers light call up information about the candidates' planned visits to their community, or the candidates' congressional voting record on issues of local importance.

- Interactive program guides - viewers can navigate "smart" program schedules to plan viewing.

Television in Egypt:

The Egyptian Television started broadcasting on the 21st of July 1960 at 07.00 PM and for the period of five hours daily.

Although the "French Company for Radio and Television Production" made the first attempt of television broadcast in Egypt in May 1951, with the hope to take over the construction of the Egyptian Television, years later the project was given to "Radio Corporation of America" (RCA) and it completed it



ahead of time. Sine that time Television has gone under many changes and modifications in all aspects and developed along side with the political changes in Egypt. It served similar functions like those of radio, and had a wide variety of programs and drama production. Television depended on marketing and selling most of its productions, as well as commercial advertisements as sources of finance.

Television developed along the years, many new channels were added, satellite channels too. Hours of broadcast multiplied as well as lots of other improvements until it reached its present status.

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Cable

The mass communication giant we now call cable television was initially concieved of as a way to deliver clear signals to people in remote areas, The medium quickly became more than that. Now local and distant signals, as well as a variety of pay channels, come to people's homes. The growth and development of cable has been shaped by often conflicting governement regulations, never the less, rules governing local carriage, public access, and the power of local frenchising authorities remain today. There are multi channel services other than cable. Sattelite master antenna emplyes a sattelite dish a top a building to capture signals and then distribute them hroughout that building. Microwave multidistribution systems employ a home microwave receiver to collect signals and then pipe them through the house via internal wiring. However, the multichannel system other than cable is used by most viewers.

Cable programing exists in several forms, and this content as well as newer services are made possible by a variety of sophisticated technologies. Fiber optics have greatly increased the efficiency and band-width of the cables that enter people's homes. Digital cable, digital compression makes possible multiplexing carrying 2 or more different signals over the same channel. Multiplexing, inturn, permits interactive cable and video on demand (VOD).



Video Games

Video games are the product of a highly concentrated industry, they are luring people from the more traditional media (audience fragmentation), they are used as and filled with advertising (hyper commercialisation), they know no borders (Globalisation), and they are played on numerous technologies, from game consoles to personal computers to the internet to the call phones (convergence). And even though the game industry grosses nearly twice as much as HollyWood does ever year, masscommunication experts are only now taking this meduim seriously.

Video games were the product of the convergence of military compute. simulation games, other developments in gaining quickly followed, including imports from Japan. Microprocesser- based games, the redesign of arcade games for home play, hand held games, **CD-ROM**- based games for home computers and online interactive gaming. The more than 145 million game players in the U.S. span all demographics and average about 6.5 hours a week playing. They support an industry that has $ 10 Billion in domestic and $ 25 Billion in Global revenues.



The Internet and the worldwide web

It is not an over statement to say that the internet and world wide web WWW has changed the world, not to mention all the other mass media. In addition, to be in powerfull communication media themselves, the net and the web sit at the center of virtually all the media convergence we see around us.

McLohan's famous expression is the "Global village". You un derstood this to mean that as media " shrink" the world, people will become increasingly involved in one another's lives. As people come to know more about others who were once seperated from them by distance, they will form a new, beneficial relationship, a Global village.

McLohan's global village is an exciting place, a good place for people enjoying increased contact and increased involvment with one another aided by electronic technology.

There are conflicting versions about the origins of the internet.the more common story is that the net is a product of the Cold War. In this version, the Air Force in 1962, wanting to maintain the militarie's ability to transfer information around the country even if a given area was destroyed in an enemy



attack, commisioned leading computer scientists to develop the means to do so. But many researchers and scientists dipute this "myth that (has) gone unchallenged long enough to become widely accepted as fact", that the Internet was initially " built to protect national security in the face of Nuclear attack".

Once personal or microcomputers entered the picture, the Internet became accesseble to millions of users. It is difficult to accuratly measure the number of Internet users, but more than half of U.S. homes are online.

The growing number of people online has enivitably led to efforts to advertise on and sell by the Internet.

The diffusion of the Internet raises a number of important cultural issues, not the least of which the question of technologie's benefits and drawbacks, technologie's double-edge. The Net ransforms every user into a potential mass communicator, making freedom of the press a reality for everyone. But critics contend that this freedom is often abused because individuals are not bound by the kinds of economic and legal restraints that tend to impose responsibility on larger, commercially oriented media. The major 3 expression battles in cyber space revolve around containing online.



We see technologie's touch in how people use online communication to develop meaningfull personal identities.

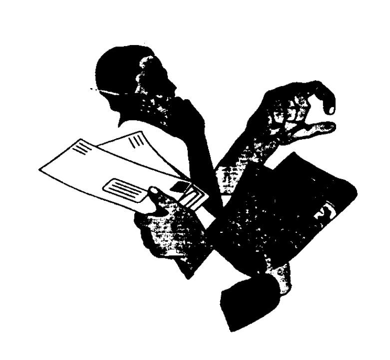
The new communication technologies are often thought of as a push to Democracy because they permit greater citizen involvement. Yet on the other hand, others view that the commercialisation of the Internet will make it as ineffective as more traditionall media in serving participatory Democracy.

The rapid changes that charachterise today's communication technologies and the mass communication they foster demand that they increase our media literacy skills and most importantly that we keep ourselves aware of and open to change.

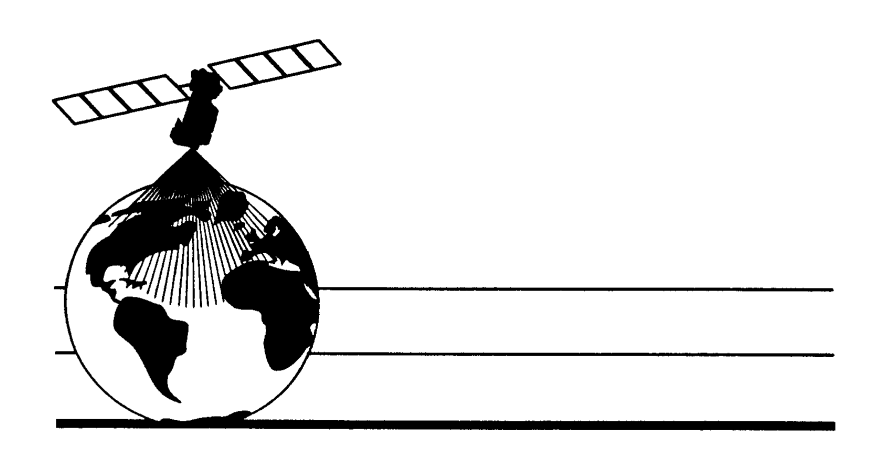
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